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LOVIS CORINTH.

Frontispiece Last Self-Portrait

LOVIS CORINTH

An Exhibition of Paintings

THE TATE GALLERY

9 January – 15 February 1959

The Arts Council of Great Britain

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1 Portrait of the Painter's Father with a Glass of Wine

II After a Bathe

An exhibition of the paintings of Lovis Corinth is long overdue in this country. The Arts Council, therefore, welcomed the offer to show a selection of works from the larger retrospective exhibition which had taken place in Germany last year.

We must thank His Excellency the German Ambassador in London, Herr H. von Herwarth, through whose interest and support this project has been successfully accomplished, also Herr Dr. E. Gürster, Cultural Councillor at the German Embassy and Frau Dr. B. Lohmeyer, his assistent, who have helped throughout. All the work of organization in Germany, the selection of the pictures and the production of the catalogue has been the responsability of Dr. H. K. Röthel, Director of the Städtische Galerie, Munich. The Arts Council is especially grateful to him for his untiring activity and enthusiastic co-operation. He has also contributed the introduction to the catalogue.

Thanks are also due to Dr. H. Nordhoff, Director General of the Volkswagenwerk for his valuable assistence and to Herr F. Resch, the organizer of the original exhibition at Wolfsburg in the spring of 1958.

The artist's widow, Frau Charlotte Berend-Corinth, has also given her support and lent many of her pictures. To her, to Dr. F. Rothman and to all lenders from both public and private collections, we wish to record our gratitude, also to the Trustees and Director of the Tate Gallery for making their exhibition galleries available.

Gabriel White

III Female Nude with Children

IV Walchensee — View of Wetterstein

Introduction

Lovis Corinth holds a unique position in the realm of German art of his age; he belongs both to the nineteenth and twentieth centuries. His early works — measured against Menzel and Leibl — are perfect examples of the pictorial style of the nineteenth century. His late works, as regards his use of colour, hover on the threshold of contemporary art.

Even before he had proved his allegiance to Modern Art in his own work, Corinth had become one of its staunchest champions. In 1909 he wrote: "And so the modern artist wanders, restless and transient, through Germany; and nurses use his pictures to frighten their infant charges as once they used the bogey-man. The most remarkable thing about modern art is the fact that the public, in spite of itself, is carried along in its wake while the critical appreciation of its good points comes limping after slowly but surely. And why should this not be? The public, too, consists of sensitive and inquisitive beings. A work, which five years ago was considered to be disgusting, is today accepted with quiet indifference, and the horror felt towards works of an earlier date has now become even incomprehensible... Many have come to believe that a work of art should fulfil a useful purpose; some demand a morale, others an enrichment of mind and spirit. But true art has no practical or profitable function. It is a purpose in itself. Egotistical as a goddess, she stands in all her beauty and allows herself to be worshipped by her true priests. The joy experienced in return by the genuinely pious cannot be felt by the hypocrite... Great art has only one fatherland: Heaven, ruled by divine power from eternity to eternity."

It is only within the last few years that Corinth (even in his native country) has come to be truly appreciated. He used to be considered as one of the "German Impressionists", such as Liebermann

and Slevogt; outside Germany he was, and is, practically unknown. The exhibitions which have taken place on the occasion of the 100th anniversary of his birthday in the course of 1958 have, at last, brought about a more adequate estimation of his artistic achievements and have also made conspicuous his inherent greatness.

Despite the widely divergent contrasts which characterize the work of Corinth, his artistic development shows an impressive steadiness and consequence. The individual stages of it might well be described as Tone Painting, Pleinairism, Impressionism and Expressionism. But these terms give but little idea of Corinth's art, for — wilful and self-assured as he was — he never really belonged to any of these schools or movements. He did not paint for the sake any particular style, nor in order to conform to any particular artistic programme. For him art was life itself; there was no saying where the one ended and the other began. Painting gave Corinth the possibility — the only possibility — of spiritual fulfilment.

Lovis Corinth was born in Tapiau in East Prussia, an artistic no-man's land, on 21st July 1858, the son of the master tanner, Franz Heinrich Corinth. He grew up in an embittered atmosphere among hostile elder brothers and sisters, coarse serving girls and rowdy apprentices. He himself has written about it on a number of occasions. But somewhere in all the bustle and hurry of the workshop he found a quiet corner where he could paint. Of art, in the higher sense of the word, he knew and suspected nothing. To him, its main purpose seemed to be to make illustrations in order to amuse or frighten. It was only due to the warm-hearted kindness of his father that Louis Corinth (as he was actually called) was removed from the stultifying thicket of his childhood environment. He it was who discerned the boy's special gifts and opened up the way for genius.

When he was eighteen years old Corinth was sent to the neighbouring academy at Koenigsberg. Here his talent was confirmed and four years later he had a higher aim in view. What could be more natural than that he should go to Berlin, to Adolph Menzel, from whom he was to inherit so much? But Menzel was not teaching, and the Berlin of the young Empire was rightly considered by the aspiring artistic generation to be a "God-forsaken spot". Also, the Berlin Academy was ruled by Anton von Werner, who was regarded by Corinth and his friends as being the "antichrist" in the field of art.

And so Corinth turned his eyes towards Munich which, among all the cities of Europe at that time, stood highest in the field of art and the fame of its academy was second only to that of Paris. All nationalities were represented there. And in 1880 the 22-year old East Prussian travelled to Munich with the intention of perfecting his art as far as possible. He became a pupil of Loefftz.

From 1884 to 1887 Corinth studied in Paris. It is significant to know what inspired him most was not the French Impressionists but Leibl's painting of "The Poachers". He admired its "furor teutonicus", because it incorporated his own personal ambition.

In 1884, as a student of Bouguereau, he succeeded in exhibiting a picture in the "Salon", and, although he was not given "mention honorable", he still considered it to be a great distinction: "Every

mirror, every shop window, reflected his stocky figure with quite a different sparkle. 'So that is how a man looks who is on the first rung of the ladder of fame', he said to himself."

As in his younger years, Corinth's progress along the road to his true metier was not merely due to hard work, blind learning and feverish activity, so the sum of his experience in Paris can hardly be measured by the hours spent at the "Académie Julian" or the number of pictures he painted at that time. As already suggested, it was not with Manet, Monet and Renoir that Corinth established an inner contact but with the old masters like Rembrandt, Frans Hals, Rubens and Velasquez and perhaps even Courbet. And it was they who gave the outline to a definite form for his artistic aims. But many years were yet to pass before his hand dared to put these desires on canvas, though now and then the "Lion's Claw" would suddenly make itself apparent.

Of Corinth's years as a student one might well say what he himself said later in a lecture. Quoting Schopenhauer, he explained: "Anyone can learn a science — although some may find it more difficult than others. But in art one can develop no further than talent will allow. For art, unlike science, is not merely concerned with reason but with a person's innermost being, and no man can pretend to be more than he is."

At the end of his stay in Paris Corinth returned to Koenigsberg where he remained for three years. An attempt to get a foothold in Berlin proved unsuccessful. In 1891 he was once more drawn to Munich, and stayed there until the year 1900. At the age of 33 he could justly regard himself as being "dans le rang".

Corinth's early works comprise to a very great extent portraits and nudes. The portraits of his father are particularly outstanding; every stroke, every line and feature in the portrayal of this warm-hearted, thoughtful old man revealed the respect and sincerity felt for him by his son. These pictures have almost an oldmasterly quality; there is no suspicion of theatrical pose (so popular with the fashionable painters of the time) or of a virtuosity born of routine. Corinth was exact in his observation and meticulous in his use of brush and pencil — his aim being to portray "animated reality". The portraits of his friends, painted during his early years, always succeed in capturing the individual character of the subject, depicting him as a physical and spiritual whole. The nudes often give the impression of being somewhat academic, though Corinth's knowledge of the structure of the human body and the way in which he paints the skin, with gentle, almost fondling, brushstrokes, testify to supreme skill and the finest sensitivity. But what of the other pictures? The interiors, as period pieces and examples of genre painting, impress by their craftsmanship, but the religious paintings evoke a strange feeling of distaste in the present viewer. Here Corinth has turned to the great traditional subjects and has attempted to give a new reality to the events of Christian legend, in the spirit of his epoch. But he thereby falls prey to the tragic inadequacy of his generation: the realism of the end of the 19th century — in contrast to that of earlier epochs — is without transcendence. The religious element is consumed in the process of achieving reality. If one were to exaggerate the case a little one might say that, even with the most

consummate skill, true art in this field was no longer possible. Corinth felt this himself: his transposing of paintings into etchings were the necessary reply to questions still left open, and they, indeed, led to valid solutions. And then there were, of course, his later works...

The conflict which was taking place in Corinth was characteristic of the period. Especially in Munich the old and new were coming into the most violent conflict. In 1892 the "Munich Secession" was founded. Soon afterwards the first representatives of the *style nouveau* moved into action: Eckmann, Obrist and Th. Th. Heine. Corinth was on the best of terms with all of them and even gave literary expression to his appreciation of their work; but his own style was barely influenced by their coming. Critically, but with an open mind, he watched the metamorphosis of style which was taking place before his eyes, and helped himself to all he wanted. Later he looked with a certain degree of scorn on the wave of Pleinairism loosed by Bastien-Lepage in 1883, and laughed heartily at the outbreak of "Schottenhammelei" which, influenced by the Scottish painters, became fashionable in Munich in 1887.

But the longer Corinth remained in Munich the less profitable for him the situation became. He made plans to go to Berlin; his friend Leistikow prepared the way. In the spring of 1900 Corinth moved to the German capital, which was to become the scene of his triumph and of his fame. Exaggerated conservatism and a spirit hostile to change had driven Leibl, Truebner, Slevogt and now Corinth from Munich. For a time Berlin became the artistic hub of the empire.

Now came Corinth's greatest epoch. Along with Liebermann and Slevogt he became one of the leaders of German Impressionism and in 1915 succeeded the former as President of the "Berlin Secession" in which he had been prominent since 1899. He became a well-known figure in Berlin cultural circles; Gerhart Hauptmann, Max Halbe, O. E. Hartleben and, above all, Leistikow being among his closest friends. Soon he was caught up in the gay social life of Berlin. Meier-Graefe reports: "A polar bear with little red eyes glided through the ballroom that was Berlin, glancing slyly at many a banker — and at many a banker's wife as she danced in his arms: A pig ripe for the slaughter! It was one of Berlin's greatest joys during the season to see him dance. At dinner he always had two jugs of wine beside his plate. One spoke to him about Impressionism and sensibility. Corinth was, in turn, Florian Geyer, Samson, Arminius the Liberator, a tamed Hun! If one half-closed one's eyes one saw bare limbs move beneath the shaggy fur. One young lady swooned."

The abundance of his life is interrelated with the development of his style. His palette becomes richer, brighter, more colourful. The paint gushes and foams; laid on with boldness and verve, it sprays lavishly across the canvas. But in spite of his apparently heedless exuberance every stroke of his brush counts. Even in his early years in Berlin Corinth's art occasionally shakes itself free from the hampering coils of impressionist convention, thus separating itself from the more urbane manner of Liebermann.

It has already been pointed out that in the case of Corinth life and art were inextricably entwined. His work would not have

V Portrait of the Artist's Daughter

VI WALCHENSEE — EASTER

been possible had it not been for Charlotte Berend who was first one of his pupils and later, in 1903, became his wife. It was her feeling for art, her intelligence, her understanding and, not least of all, her womanhood, the magic of her personality and the depth of her desire for happiness which freed and elevated his genius and gave it wings.

In 1911 the 53-year old painter had a severe stroke. Paul Fechter writers movingly of the ageing Corinth:

"Ebert, the President, had arranged a soirée in his palais in the Wilhelmstrasse to which he invited representatives of the world of art, science and literature. That evening Corinth also put in an appearance and stood, strangely lost, amid the lively gathering, apparently unable to establish any real contact with the world of health and vigour. Under the bright light cast by the chandeliers he appeared like a motionless shadow, the tail-coat which he wore hanging as if quite dissociated from his slow body, his eyes wandering indifferently over the faces of those who passed him or glanced in his direction, and who then — almost invariably — moved on. When dinner was over cigars were passed around. Corinth and a few other guests were standing by one of the servants who was holding a tray with boxes of cigars, cigar cutters and matches. As he approached him he tried to take a cigar but his hand trembled so violently — not only the fingers, but from the wrist downwards — that he was unable to grasp them singly. He plunged his hand gropingly into the box, seized three or four cigars at once, raised his hand, let them fall back into the box, and tried again with the same negative result. The hand which was still able to create artistic masterpieces was powerless to obey such a simple expression of its owner's will... During his last years Corinth's hands were of as little use to him in his daily life as they were on that evening at Ebert's; they trembled incessantly, were incapable of picking up anything — but they became steady and sure as soon as he held brush and palette and began to paint. Those who saw this transformation were astounded by this otherwise dormant inner strength which willed up within him the moment his 'real life' began, and which during his creative hours made him his own master again, the sick body becoming again the obedient instrument of his still indomitable spirit. Corinth painted with a completely sure touch: every stroke of the brush accomplished just what he intended — no trembling, no weakness, no slips. He stood before his canvases, in control and under control, and painted unceasingly until he had done what he wanted to do."

Slowly, painfully, step by step, Corinth developed the style of his last years. At first he attempted to continue from where he had left off — and this alone involved an almost superhuman effort. The first self-portrait after his illness (1912) signals the approach of this final period, where his works take on a frenzied quality and the surface of his paintings is torn and lacerated. Around 1916 the colours become dull and congeal into grey, lava-like cascades, while the brush strokes seem to reel giddily, as if buffeted by a gale. Horizons fall, buildings shudder, faces resemble a landscape ravaged by a hurricane. The Walchensee pictures dating from 1917 are like a passionate ritornello, the self-portraits like a dance of death. German Expressionism had conjured up this violence of expression and freed Corinth from the fetters of Impressionism. But it was with Rembrandt, whose name

he so seldom mentions, that Corinth was in closest spiritual communion at this time.

In spite of the violent process of deformation, however, Corinth remains firmly attached to the visible world. He no longer looks at it with the eyes of an observer but, like a revenant, bearing within him the experience of the other, dark, side of human life, he works in imaginary regions.

Corinth's view of nature is similar to that of Goethe. In a lecture he says of her: "She is our teacher, our guide and our consoler in many a dark hour of our lives. I should like to quote the words of Goethe — far more beautiful than any I could find — which he uses in his *Natur:* 'Nature! We are surrounded by her, wrapped in her embrace — unable to escape from her and yet unable to come closer to her. Without warning she sweeps us up in the cycle of her days and carries us along with her until we become tired and fall from her arms . . .'"

It almost seems as if the immutability of these strict but kindly laws of nature were a source of consolation for Corinth and enabled him, even in his last despairing days, to create works that revealed feelings of extreme joy.

It was four months before his death that he made the following entry in his Diary:

"I have discovered something new: True Art is the representation of the unreal."

Hans Konrad Röthel

Miss Rosemary Bickford's assistance in correcting the above text is gratefully acknowledged.

VII Thomas, the Artist's Son, in Armour

VIII Portrait of Bernt Grönvold

Biographical Dates

1858 Born on 21 st July in Tapiau, East Prussia.

1866 Summer, to the Kneiphof School in Königsberg.

1872 Return to parents in Tapiau.

1876 Student at the Art Academy in Königsberg under Prof. Günther.

1878 Thuringia and Weimar.

1880 Munich. Autumn, enters the Art Academy, to study under Löfftz.,

1884 In the summer in Antwerp. From there to Paris (October) to the Académie Julian; teachers Bouguereau and Robert-Fleury.

1885 In summer to the Black Forest.

1886 Paris.

1887/88 Winter in Berlin.

1888 April to October in Königsberg.

1889 Death of Corinth's father.

1890 "Mention honorable" for his painting "Leichnam Christi," exhibited at the Salon in Paris.

1891 Moves in October to Munich.

1892 Spring in Kraiburg, summer in Bernried and Dachau.

1893 Summer in Kraiburg.

1894 Summer in Appenzell, Switzerland.

1895 "Kreuzabnahme," the first of Corinth's pictures to be sold. Summer in Appenzell again.

1896 Munich. Spring in Schäftlarn on the Isar. Summer in Zoppot.

1898 Winter, journey to Berlin.

1899 In winter, once more in Berlin.

1900 In summer with the Leistikows in Copenhagen, Skotsburg, Aggar, Jutland.

1901 Berlin. First meeting with Charlotte Berend, who was the first pupil at Corinth's newly opened art school in Klopstockstraße.

1903 Berlin, 21 March, marriage to Charlotte Berend.

1904 In spring to Königsberg, Tapiau and the Curische Nehrung. Summer in Witlage i. d. Mark and Dievenow.

1905 Summer in Braunlage in the Harz Mountains, from there to Blankenburg.

1906 In spring in Florence; summer in Lychen i. d. Mark. Beginning of his autobiographical notes.

1907 In May journey to the Rhine, then to Kassel to look at the "Segen Jakobs" by Rembrandt in the museum and to copy the "Porträt eines jungen Mannes" by Frans Hals. In summer at Timmendorf.

1908 In summer in Schloss Westendorf in the Lüneburg Heath. Later to Nordwyk (Holland) and Amsterdam.

1909 In summer at Zoppot. At the end of the year journey to Paris. Daily visit to the Louvre.

1910 In June in Niendorf, Mecklenburg, and in Taur in the Tyrol. Autunmn with the painter Rudolf Sieger in Doberan.

1911 Corinth elected chairman of the Berlin Secession. In summer, St. Ulrich in the Grödner Valley. In winter, serious illness.

1912 In February, journey to Bordighera on the Riviera. In summer in Bernried on Lake Starnberg.

1913 Spring, journey to the Riviera, Mentone, Beaulieu and Bordighera. In summer in St. Ulrich in the Grödner Valley. Autumn, in Niendorf, Mecklenburg.

1914 Journey to Monte Carlo, Nice and Rome. Rents summer house in Forte dei Marmi. At the outbreak of war in St. Moritz, Switzerland.

1915 Nomination as President of the Berlin Secession. In summer at Waren on Lake Müritz.

1916 Journey to Königsberg.

1917 Journey to Tapiau. On 14th August made Honorary Freeman of the town of Tapiau. Summer, to Nienhagen on the Baltic.

1918 Celebration at the Berlin Secession of Corinth's 60th birthday. Made Professor. First journey to Urfeld on the Walchensee.

1919 Has a house built in Urfeld. Summer and autumn in Urfeld.

1920 Summer at the Walchensee.

1921 Becomes Honorary Dr. of the University of Königsberg on 15th March. Summer, Walchensee.

1922 Spring in Niendorf, the rest of the year at Urfeld on the Walchensee.

1923 Beginning of the year in Berlin, then Niendorf, the remainder of the time at the Walchensee.

1924 Spring journey to Königsberg for the Kant Memorial Day and the Corinth Exhibition. Visit to Tapiau. From there to St. Niklausen and Lucerne. Summer, Urfeld on the Walchensee.

1925 February: nomination as Honorary Member of the Academy of Fine Arts in Munich. On 15the June journey to Amsterdam to see the works of Rembrandt and Frans Hals. There Corinth fell ill and died on 17th July in Zandvoort, Holland. His grave is in the Waldfriedhof in Stahnsdorf near Berlin.

Catalogue of Paintings

The WK numbers refer to the numbers of the Werk-Katalog, a catalogue of all of Corinths paintings which was published on the occasion of the 100th anniversary of the master's birthday in 1958. The author is the artists widow, Charlotte Berend-Corinth.

1. PORTRAIT OF THE PAINTER'S FATHER WITH A GLASS OF WINE 1883

Oil on canvas, 42⅛×34⅝ in. (107 : 88 cm)

Signed upper right: *Lovis Corinth. München 1883*

WK Plate II

Städtische Galerie, Munich

Colour Plate I

2. AT THE BORDERS NEAR LAKE GARDA 1883

Oil on panel, 14⅜×9 1/16 in. (36 : 23 cm)

Signed lower right: *Lovis Corinth. 1883*

WK 15

Private Collection

3. PORTRAIT OF PAUL EUGENE GORGE 1884

Oil on panel, 22 1/16×18⅛ in. (56 : 46 cm)

Signed upper right: *Lovis Corinth. 1884*

WK 22. Paul Eugène Gorge was an Antwerp painter and a friend of Lovis Corinth.

Städtisches Museum, Wuppertal

Plate 1

4. YOUNG LADY, READING 1886

Oil on canvas, 21¼×17 1/16 in. (54 : 44 cm)

Signed lower left: *Lovis Corinth, 1886*

WK 36

Private Collection

5. THE FATHER OF THE PAINTER DURING AN ILLNESS 1888

Oil on canvas, 24×27 9/16 in. (61 : 70 cm)

Signed upper right: *Lovis Corinth October Königsberg 1888*

WK [illegible]

Private Collection

Plate 2

6. CRUCIFIX IN A FOREST 1891

Oil on board, 19 11/16×16½ (50 : 41 cm)

Signed upper right: *Lovis Corinth 1891*

WK 83

Private Collection

7. PORTRAIT OF CARL VON GAYLING 1893

Oil on canvas, 64 15/16×49¼ in. (165 : 125 cm)

Signed lower left: *Lovis Corinth, 1893*

WK 106. The sitter is wearing the uniform of the (Bavarian) Order of St. George which was founded by Elector Karl Albrecht in 1729

Private Collection

Plate 3

8. PORTRAIT OF CARL STRATHMANN 1895

Oil on canvas, 43⅝×31⅞ in. (111 : 81 cm)

Signed lower right: *Lovis Corinth 1895*

WK 122. Carl Strathmann (1866 – 1939) was a painter-friend of Corinth and took part in introducing the floral style of *art nouveau* in Munich.

Städtische Galerie, Munich

9. SELF-PORTRAIT WITH SKELETON 1896
Oil on canvas, 26 × 33⅞ in. (66 : 86 cm)
Signed upper right: *Lovis Corinth 38 J.a. 1896*
WK 135
Städtische Galerie, Munich
Plate 6

10. THE TEMPTATION OF ST. ANTHONY 1897
Oil on canvas, 34⅝ × 42⅛ in. (88 : 107 cm)
Signed lower right: *Lovis Corinth in München gemalt*
WK 149
Bayerische Staatsgemäldesammlungen, Munich

11. "TRIFOLIUM" 1897
Oil on canvas, 24 × 29½ in. (61 : 75 cm)
Signed lower right: *Lovis Corinth*
WK 151
Hessisches Landesmuseum, Darmstadt

12. THE FREEMASONS 1898
Oil on canvas, 44½ × 64 in. (113 : 162,5 cm)
Signed upper left: *Lovis Corinth*, upper right: *April - Mai 1898 Mai | Juni 1899 iTf*
WK 164. "iTf" refers to the name of the freemasons' fraternity at Munich "In Treue fest".
Städtische Galerie, Munich
Plate 7

13. PORTRAIT OF MRS. MAX HALBE 1898
Oil on canvas, 13¾ × 11⅛ in. (35 : 30 cm)
Signed lower left: *Corinth, Ammerland, August 1898*
WK 160
Private Collection

14. IN THE GARDEN OF MAX HALBE 1899
Oil on canvas, 29½ × 39⅜ in. (75 : 100 cm)
Signed lower right: *28 - 31. August 1899 in Bernried Lovis Corinth*
WK 185. Max Halbe (1865 - 1944) was a German playwright who had introduced the painter into literary circles in Munich and Berlin.
Städtische Galerie, Munich

15. PORTRAIT OF CENTA BRE 1899
Oil on canvas, 26⅜ × 21⅜ in. (67 : 55 cm)
Signed upper rigth: *25. Juni 99 Lovis Corinth*
WK 181. Centa Bré was a wellknown actress of her day who had played leading parts in Max Halbe's plays.
Städtische Galerie, Munich

16. RECLINING FEMALE NUDE about 1899
Oil on canvas, 29½ × 47¼ in. (75 : 120 cm)
Signed lower right: *Lovis Corinth*
WK 179
Kunsthalle, Bremen
Plate 4

17. PORTRAIT OF EDUARD COUNT KEYSERLING 1900
Oil on canvas, 39 × 29½ in. (99 : 75 cm)
Signed upper left: *Eduard Graf von Keyserling Lovis Corinth pinx. 1900*
WK 205. Eduard Graf von Keyserling (1855-1918) was a writer and the uncle of the philosopher.
Bayerische Staatsgemäldesammlungen, Munich
Plate 5

18. PORTRAIT OF FRIEDRICH CORINTH 1900
Oil on canvas, 38⅝ × 31⅛ in. (98 : 79 cm)
Signed upper right: *Mein Ohm Friedrich Corinth 78 J. a. Moterau bei Tapiau Juli 1900 Lovis Corinth*
WK 199. Friedrich Corinth was the painters granduncle.
Private Collection

19. PORTRAIT OF GERHART HAUPTMANN 1900
Oil on canvas, 34⅛ × 42⅛ in. (88 : 107 cm)
Signed upper left: *Lovis Corinth*, upper right: *Gerhart Hauptmann October 1900.*
WK 202. Gerhard Hauptmann (1862 – 1946) was a German poet.
Kunsthalle, Mannheim

20. SELF-PORTRAIT WITH A MODEL 1901
Oil on canvas, 34⅛ × 26⅜ in. (88 : 68 cm)
Signed upper right: *Lovis Corinth Juni 1901. 21. Juli 1858*
WK 216. The second date of the inscription gives the birthday of the artist.
Kunstverein, Winterthur
Plate 8

21. "PADDEL-PETERMANNCHEN" 1902
(CHARLOTTE BEREND – CORINTH, PADDLING)
Oil on canvas, 32 1/16 × 23⅜ in. (83 : 60 cm)
Signed lower right: *Lovis Corinth*
WK 245
Landesmuseum, Hannover

22. SELF-PORTRAIT AS A BACCHANALIAN 1905
Oil on canvas, 26⅜ × 19¼ in. (67 : 49 cm)
Signed upper right: *Lovis Corinth 1905*
WK 304
Private Collection
Plate 11

23. "MATINEE" 1905
Oil on canvas, 29½ × 24⅜ in. (75 : 62 cm)
Signed upper right: *Lovis Corinth*
WK 308
Saarlandmuseum, Saarbrücken

24. UNDER THE CHANDELIER 1905
Oil on canvas, 37 × 30⅝ in. (94 : 78 cm)
Signed upper left: *Lovis Corinth 1905*
WK 320
Private Collection
Plate 9

25. AFTER A BATHE 1906
Oil on canvas, 31½ × 23⅝ in. (80 : 60 cm)
Signed lower left: *Lovis Corinth*
WK Plate III
Kunsthalle, Hamburg
Colour Plate II

26. THE TEMPTATION OF ST. ANTHONY 1908
Oil on canvas, 53⅛ × 78¹¹⁄₁₆ in. (135 : 200 cm)
Signed: *Lovis Corinth 1908*
WK 351
The Tate Gallery, London

27. THE VALLEY OF THE RIVER INN 1910
Oil on canvas, 29½ × 39 in. (75 : 99 cm)
WK 441
National-Galerie, Berlin

28. VIEW ACROSS THE RIVER ELBE AT HAMBURG 1911
Oil on canvas, 45⅛ × 53⅛ in. (114,5 : 135 cm)
WK 482
Kunsthalle, Hamburg
Plate 10

29. EMPEROR'S DAY IN HAMBURG 1911
Oil on canvas, 26¾ × 34⅝ in. (68 : 88 cm)
Signed lower left: *Lovis Corinth 27 Aug 1911*
WK 483. When the Emperor William II. visited German cities the day of his visit used to be called "Emperor's Day".
Wallraf-Richartz-Museum, Cologne
Plate 12

30. FIREWORKS ON THE ALSTER IN HAMBURG 1911
Oil on canvas, 26¾ × 34⅝ in. (68 : 88 cm)
Signed lower left: *Lovis Corinth*, lower right: *28 Aug 1911*
WK Plate X
Private Collection

31. FLOWERING MAGNOLIA 1911
Oil on canvas, 39⅜ × 33½ in. (100 : 85 cm)
Signed lower right: *Lovis Corinth 1911*
WK 469
Private Collection

32. SELF-PORTRAIT 1911
Oil on canvas, 43⁵⁄₁₆ × 35⁷⁄₁₆ in. (110 : 90 cm)
Signed upper left: *Lovis Corinth April 1911 pinxit ipsum*
WK 486
Kunstmuseum, St. Gallen

33. HYMN TO MICHELANGELO 1911
Oil on canvas, 54⅜×78¾ in. (138 : 199 cm)
Signed upper left: *Lovis Corinth 1911*
WK 481
Private Collection
Plate 13

34. SELF-PORTRAIT WITH PANAMA HAT 1912
Oil on canvas, 26×20½ in. (66 : 52 cm)
Signed upper left: *Lovis Corinth ipse me pinxi. Aug 1912 Bernried*
WK 515
Kunstmuseum, Lucerne

35. PORTRAIT OF A LADY 1912
Oil on canvas, 25⅝×19¹¹⁄₁₆ in. (64 : 50 cm)
Signed upper left: *Lovis Corinth 1912*
WK 532
Städtische Galerie, Nuremberg
Plate 15

36. SELF-PORTRAIT WITH BLACK HAT 1912
Oil on canvas, 19¼×14⅝ in. (49 : 36 cm)
Signed upper right: *Lovis Corinth 1912 Februar*
WK 546
Private Collection
Plate 14

37. CHRISTMAS 1913
Oil on canvas, 47¼×31½ in. (120 : 80 cm)
Signed upper left: *Lovis Corinth 24 Dez. 1913*
WK 577
Neue Galerie, Linz

38. STILL-LIFE 1913
Oil on canvas, 25⅝×36⅝ in. (65 : 93 cm)
Signed upper left: *Lovis Corinth 1913*
WK 574
Private Collection

39. "MÜRITZSEE" 1915
Oil on canvas, 23¼×29⅛ in. (59 : 74 cm)
Signed lower left: *Lovis Corinth 1915*
WK 638
Private Collection

40. SELF-PORTRAIT 1915
Oil on canvas, 38⅝×31½ in. (98 : 80 cm)
Signed upper left: *Lovis Corinth 1915*
WK 649
Private Collection

41. THE ARTIST'S CHILDREN THOMAS AND WILHELMINE — 1916
Oil on canvas, $64\frac{1}{16} \times 37\frac{3}{4}$ in. (165 : 96 cm)
Signed upper left: *Lovis Corinth 1916 Thomas & Wilhelmine*
WK 669
Private Collection
Plate 16

42. PORTRAIT OF MRS HEDWIG BEREND — 1916
Oil on canvas, $35\frac{7}{16} \times 27\frac{9}{16}$ in. (90 : 70 cm)
Signed upper left: *Lovis Corinth 1916*
WK 686
Private Collection

43. SELF-PORTRAIT, LAUGHING — 1916
Oil on panel, $23\frac{1}{4} \times 18\frac{1}{2}$ in. (59 : 47 cm)
Signed upper left: *Lovis Corinth 1916*
WK 682
Private Collection

44. BLACK HUSSAR — 1917
Oil on canvas, $83\frac{7}{8} \times 47\frac{1}{4}$ in. (213 : 120 cm)
Signed upper right: *Lovis Corinth 1917*
WK 693
Private Collection

45. PINK ROSES — 1917
Oil on canvas, $37\frac{3}{8} \times 31\frac{1}{8}$ in. (95 : 80,5 cm)
Signed upper right: *Lovis Corinth 1917*
WK 702
Private Collection

46. GRANDMOTHER AND GRANDDAUGHTER — 1919
Oil on canvas, $31\frac{7}{8} \times 23\frac{5}{8}$ in. (81 : 60 cm)
Signed upper left: *Lovis Corinth Mai 1919*
WK Plate V
Pelikan-Werke, Hannover

47. SELF-PORTRAIT AT AN EASEL — 1919
Oil on canvas, $48\frac{1}{16} \times 41$ in. (124 : 104 cm)
Signed upper right: *s/l Wilhelmine zu Weihnachten 5 Januar 1919 Lovis Corinth*
WK 781
Private Collection

48. CARNATIONS — 1920
Oil on panel, $14\frac{9}{16} \times 17\frac{3}{8}$ in. (37 : 45,5 cm)
Signed lower left: *Lovis Corinth 1920*
WK 783
Saarlandmuseum, Saarbrücken

49. CAMELLIA 1920
Oil on canvas, 35⅞ × 27 9/16 in. (91 : 70 cm)
Signed upper left: *Lovis Corinth 1920 "Kamelie"*
WK 791
Private Collection

50. SELF-PORTRAIT 1920
Oil on panel, 23⅝ × 19⅝ in. (60 : 50 cm)
Signed upper right: *Lovis Corinth "Ich" 62 Jahre*
WK 805
Private Collection
Plate 17

51. WALCHENSEE – LANDSCAPE WITH COW 1921
Oil on canvas, 37 × 47¼ in. (94 : 120 cm)
Signed lower right: *Lovis Corinth 1921*
WK Plate XIV
Private Collection
Illustration on cover

52. WALCHENSEE – VIEW OF WETTERSTEIN 1921
Oil on canvas, 35 7/16 × 46⅞ in. (90 : 119 cm)
Signed lower left: *Lovis Corinth 1921*
WK Plate XIII
Saarlandmuseum, Saarbrücken
Colour Plate IV

53. FEMALE NUDE WITH CHILDREN 1921
Oil on canvas, 55⅛ × 78 11/16 in. (140 : 200 cm)
Signed upper left: *Lovis Corinth 1921 Mai – Juni*
WK Plate VI
Städtische Galerie, Munich
Colour Plate III

54. PORTRAIT OF THE ARTIST'S DAUGHTER 1922
Oil on canvas, 35 7/16 × 27 9/16 in. (90 : 70 cm)
Signed upper left: *s/l Wilhelmine zum 13. Juni 1922,*
upper right: *Lovis Corinth 1922 Wilhelmine*
WK Plate VI
Private Collection
Colour Plate V

55. WALCHENSEE – EASTER 1922
Oil on canvas, 22 7/16 × 29½ in. (57 : 75 cm)
Signed: *Lovis Corinth 1922*
WK Plate XVI
Private Collection
Colour Plate VI

56. COWSHED 1922
Oil on canvas: 23⅝ × 28¾ in. (60 : 73 cm)
Signed lower left: *Lovis Corinth 1922*
WK 875
Stedelijk Museum, Amsterdam

57. "BERLIN – SCHLOSSFREIHEIT" 1923
Oil on canvas, 41 × 31⅛ in. (104 : 79 cm)
WK 894
Galerie des XX. Jahrhunderts, Berlin
Plate 19

58. ALMONDBLOSSOM AND TULIPS 1923
Oil on canvas, 47¼ × 35 7/16 in. (120 : 90 cm)
Signed upper left: *Lovis Corinth 1923*
WK 909
Private Collection
Plate 18

59. WALCHENSEE-FARMHOUSE WITH WASHING ON THE LINE 1923
Oil on canvas, 39⅜ × 31½ in. (100 : 80 cm)
Signed lower right: *Lovis Corinth*
WK 923
Private Collection
Plate 20

60. "WALCHENSEE-SILBERWEG" 1923
Oil on canvas, 23⅝ × 35 1/16 in. (60 : 89 cm)
Signed lower left: *Lovis Corinth 1923*
WK 924
Private Collection

61. SELF-PORTRAIT 1923
Oil on board, 27 9/16 × 33½ in. (70 : 85 cm)
Signed on the left: *Lovis Corinth 21 Juli 1923*
WK 925
Kunstmuseum, Berne
Plate 21

62. PORTRAIT OF BERNT GRØNVOLD 1923
Oil on canvas, 31⅛ × 23¼ in. (79 : 59 cm)
WK Plate XX. Bernt Grönvold (1859-1929) was a Norwegian painter and collector who lived in Berlin.
Kunsthalle, Bremen
Colour Plate VIII

63. CHILD IN BED 1924
Oil on canvas, 33½ × 49¼ in. (85 : 125 cm)
Signed: *Lovis Corinth 1924*
WK 964
Private Collection
Plate 22

64. LAKE LUCERNE, MORNING 1924
Oil on canvas, 23⅝ × 28 1/16 in. (60 : 73,5 cm)
Signed: *Lovis Corinth 1924*
WK 950
Private Collection

65. SELF-PORTRAIT WITH PALETTE 1924
Oil on canvas, 39⅜ × 31⅛ in. (100 : 79 cm)
Signed upper left: *Lovis Corinth. 1 April 1924*
WK 967
Museum of Modern Art, New York

66. THE TROJAN HORSE 1924
Oil on canvas, 41⅜ × 53⅛ in. (105 : 135 cm)
Signed: *Lovis Corinth 1924*
WK 960
National-Galerie, Berlin
Plate 23

67. WALCHENSEE – JOCHBERG 1924
Oil on canvas, 27 9/16 × 36 in. (70 : 91,5 cm)
Signed lower left: *Lovis Corinth 1924*
WK 956
Landesmuseum, Hannover

68. "CARMENCITA" 1924
Oil on canvas, 51 3/16 × 35 7/16 in. (130 : 90 cm)
Signed: "*Carmencita*" *Lovis Corinth 1924*
WK 961
Private Collection

69. PORTRAIT OF GEORG BRANDES 1925
Oil on canvas, 35 7/16 × 27 9/16 in (90 : 70 cm)
Signed upper left: *Georg Brandes Aetatis suae 83*,
upper right: *Lovis Corinth 4. April 1925*
WK 982. Georg Brandes (1842 – 1927) was a literary critic whose books on Shakespeare and Goethe had a great influence in Germany.
Museum voor schone Kunsten, Antwerp
Plate 24

70. STILL-LIFE WITH FLOWERS 1925
Oil on canvas, 23⅝ × 31½ in. (60 : 80 cm)
Signed upper left: *Lovis Corinth 1925*
WK 977
Private Collection

71. THOMAS, THE ARTIST'S SON, IN ARMOUR 1925
Oil on canvas, 39⅜ × 29½ in. (100 : 75 cm)
Signed: *Lovis Corinth 7 Mai 1925*
WK Plate VIII
Private Collection
Colour Plate VII

72. LAST SELF-PORTRAIT 1925
Oil on canvas, 31 1/16 × 23 1/16 in. (80,5 : 60,5 cm)
Signed lower right: *Lovis Corinth 7 Mai 1925*
WK Plate I
Kunsthaus, Zurich
Frontispiece

Sincere thanks is herewith extented to the directors of the following museums and to all private collectors, including those who wish to remain anonymus, who have been so kind as to putting their pictures at our disposal for this exhibition.

Amsterdam	Stedelijk Museum	Jonkher W. Sandberg
Antwerp	Koninklijk Museum voor schone Kunsten	Dr. W. Vanbeselaere
Berlin	Ehemals Staatliche Museen National-Galerie	Prof. Dr. Leopold Reidemeister
Berlin	Galerie des 20. Jahrhunderts	Dr. A. Jannasch
Berne	Kunstmuseum	Prof. Dr. Max Huggler
Bremen	Kunsthalle	Dr. Günter Busch
Cologne	Wallraf-Richartz-Museum	Prof. Dr. Otto E. Förster
Darmstadt	Hessisches Landesmuseum	Prof. Dr. Ernst Wiese
Hamburg	Kunsthalle	Prof. Dr. Alfred Hentzen
Hannover	Niedersächsische Landesgalerie	Dr. Ferdinand Stuttmann
Hannover	Städtische Galerie	Dr. Gert von der Osten
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Saarbrücken	Saarland-Museum	Rudolf Bornschein
St. Gallen	Kunstmuseum	R. Hanhart
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Mr Thomas Corinth	New York
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Herr Walter Franz	Cologne
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Kunstsammlung der Pelikan-Werke	Hannover
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Dr. Georg Schäfer	Schweinfurt
Frau Marianne Steinkopff-Hirzel	Darmstadt

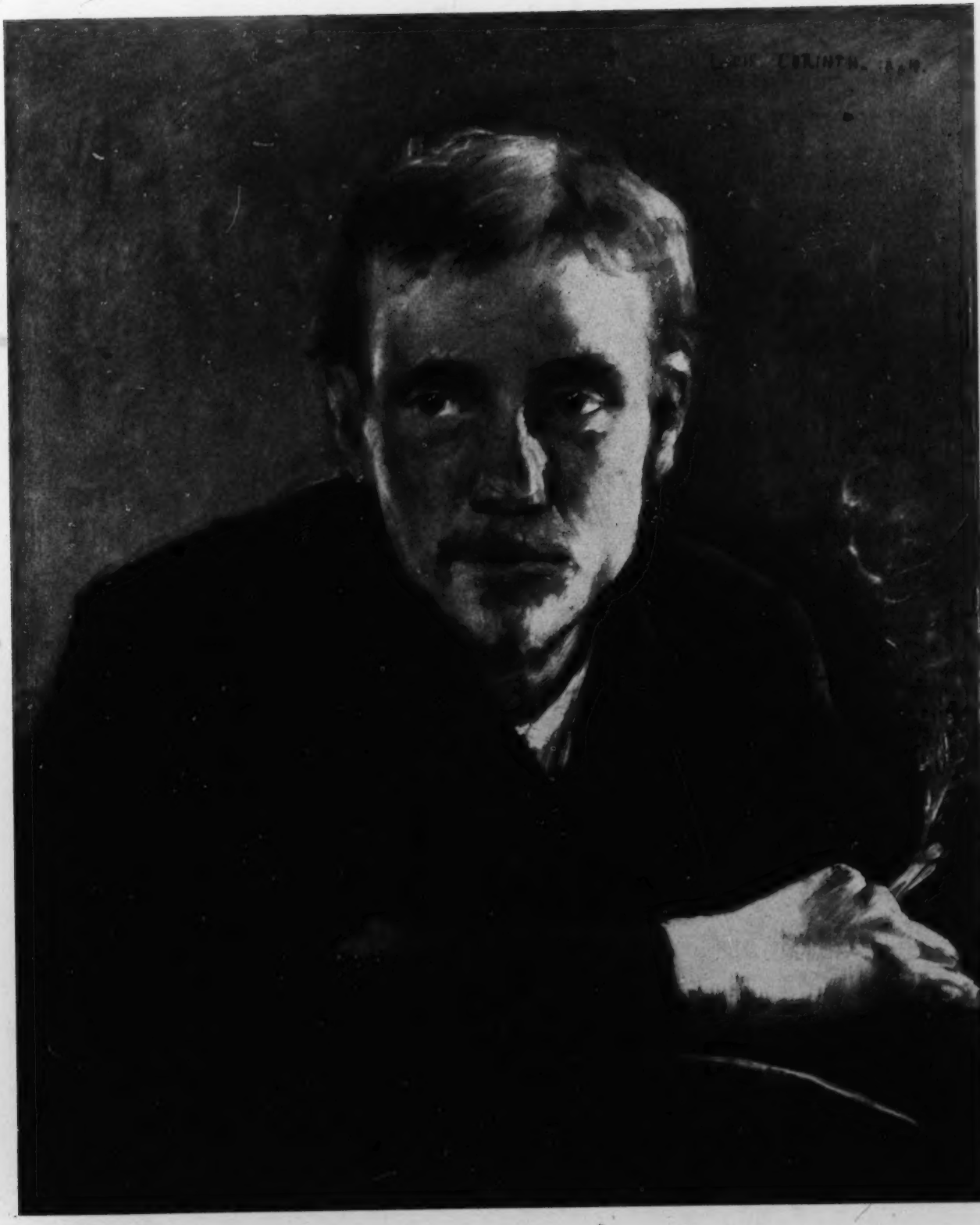

PLATE I PORTRAIT OF PAUL EUGENE GORGE 1884

PLATE 2. THE FATHER OF THE PAINTER DURING AN ILLNESS 1888

PLATE 3 PORTRAIT OF CARL VON GAYLING 1893

PLATE 4. RECLINING FEMALE NUDE ABOUT 1899

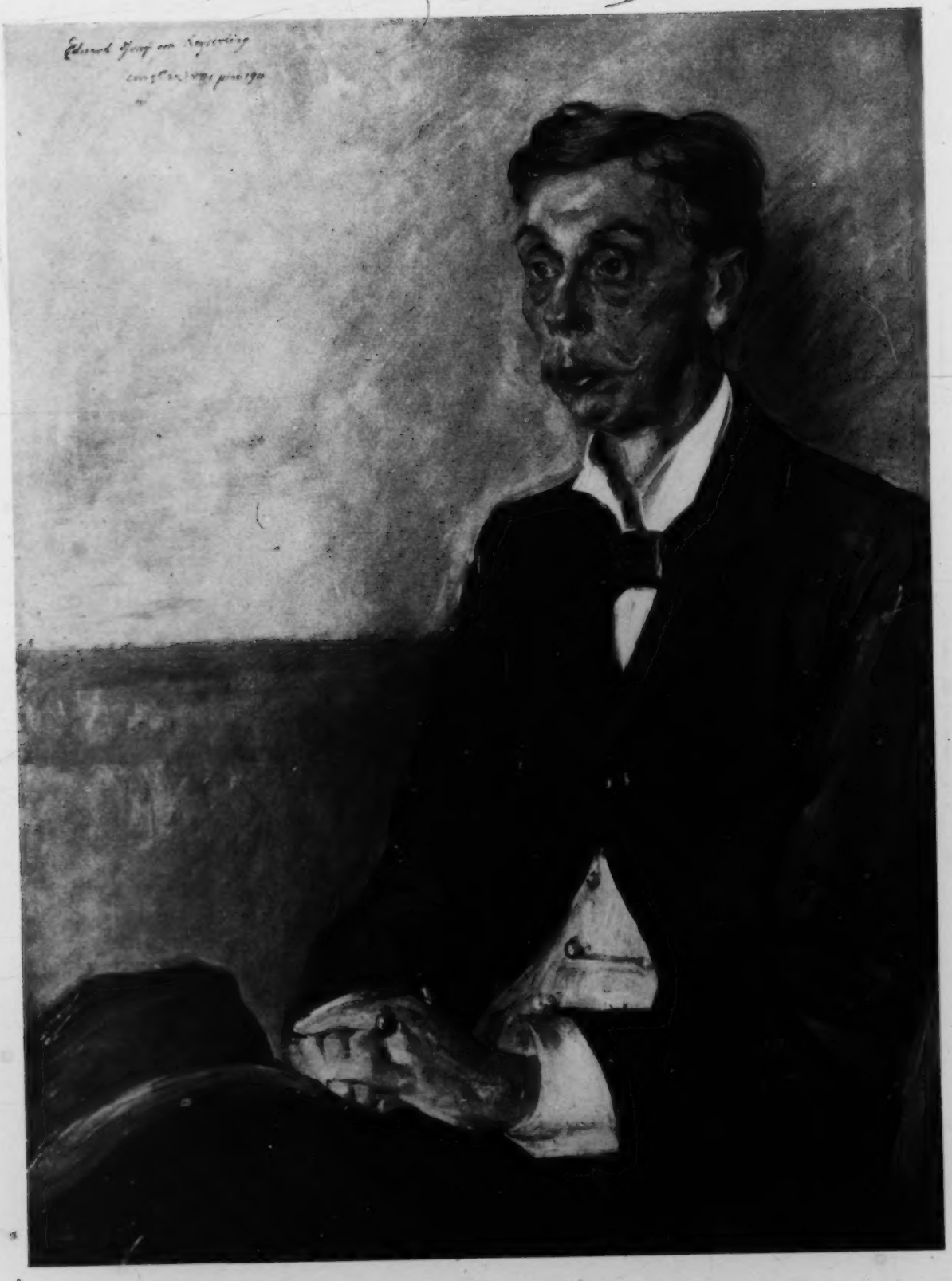

PLATE 5 PORTRAIT OF EDUARD COUNT KEYSERLING 1900

PLATE 6 SELFPORTRAIT WITH SKELETON 1896

PLATE 7 THE FREEMASONS 1898

PLATE 3 SELFPORTRAIT WITH A MODEL 1901

PLATE 9 UNDER THE CHANDELIER 1905

Plate 10 View across the River Elbe at Hamburg 1911

PLATE 11 SELFPORTRAIT AS A BACCHANALIAN 1905

PLATE 12 EMPEROR'S DAY IN HAMBURG 1911

PLATE 13 HYMN TO MICHELANGELO 1911

PLATE 14 SELFPORTRAIT WITH BLACK HAT 1912

PLATE 15 PORTRAIT OF A LADY 1912

PLATE 16 THE ARTIST'S CHILDREN THOMAS AND WILHELMINE 1916

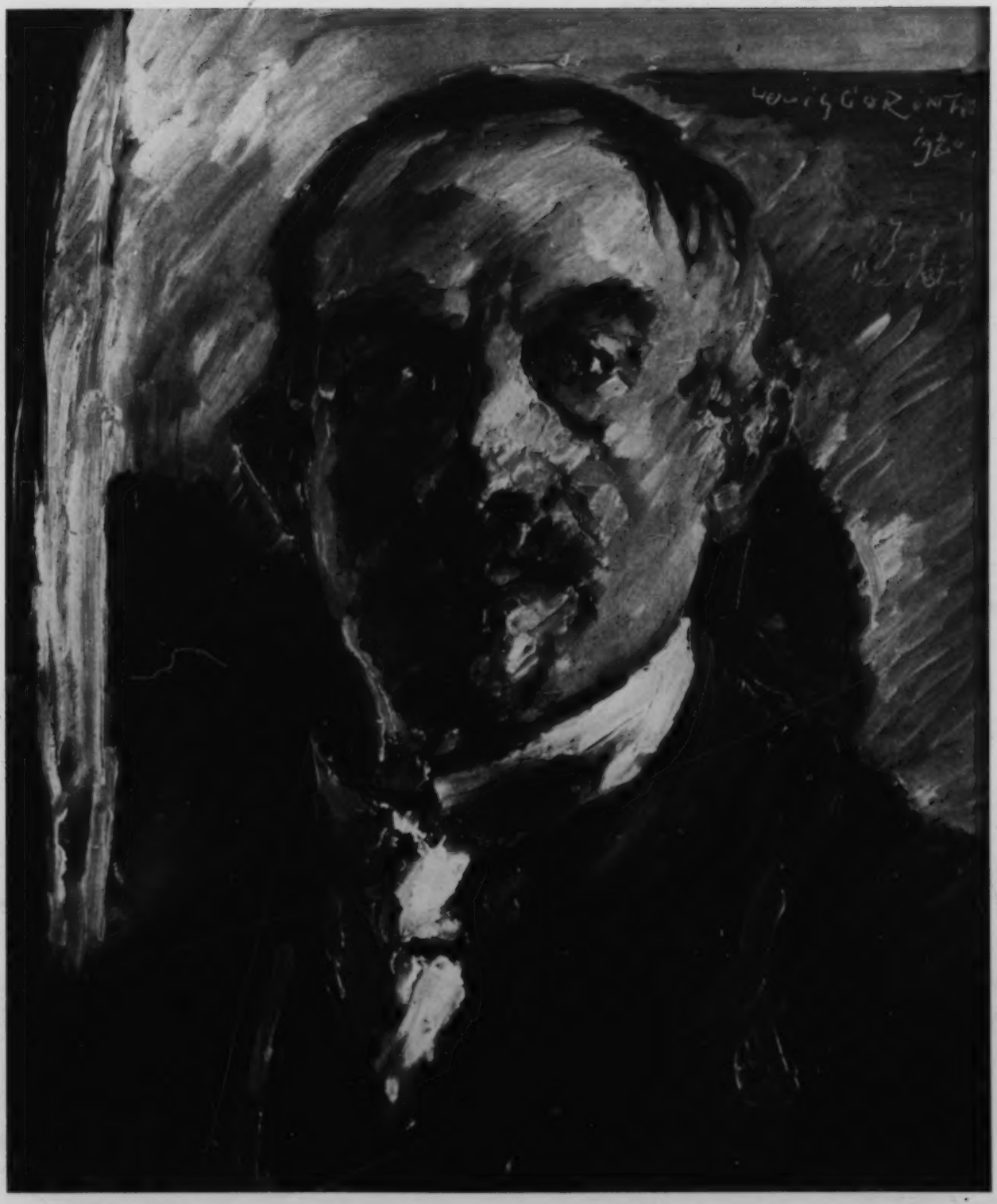

PLATE 17 SELFPORTRAIT 1920

PLATE 18 ALMONDBLOSSOM AND TULIPS 1943

PLATE 19 "BERLIN-SCHLOSSFREIHEIT" 1925

PLATE 30 WALCHENSEE — FARMHOUSE WITH WASHING ON THE LINE 1923

PLATE 21 SELFPORTRAIT 1923

PLATE 22 CHILD IN BED 1934

PLATE 23 THE TROJAN HORSE 1924